Morgan Viehman

Article Response: The Velvet Revolution

In reading this article, I was amazed at how much of a process used to go into graphics and animation in combination with film. It was so much more of a mechanical process, and I am in awe of the fact someone took the time to do all of that. Even more shocking to me was the realization that I practically grew up with software so sophisticated it could combine all of these things into one easy to use interface.

I can remember *playing* with iMovie. In middle school, my friends and I went through a big home video phase, where we would shoot ridiculous films on someone’s handy cam, then edit them on our parents’ big desktop computers. We clicked around until we figured it out, and the result was a few wonderfully embarrassing video projects, both for school and for fun, complete with corny graphics, over the top video effects, and obligatory blooper reels. Compared to Mindi Lipschutz’ experience that “you had to spend hundred of thousands of dollars […] you had to go to an editing house, and spend over a thousand dollars an hour to do the exact same thing you do no by buying an inexpensive computer and several software programs,” I feel like [Zenon: Girl of the 21st Century](http://www.imdb.com/title/tt0186726/), living on a space station in the year 2049 and attending classes via hologram.

When looked at from this perspective, the revolution in moving image culture from the 1980’s to the 21st century is mind-blowing. I was impressed with this article, not only for its historical value and the fact that I learned a lot more about the history of graphics than I had previously known, but also for the reality check it gave me. We are truly living in a golden age of technology when it comes to animation, film, and graphic design.